



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## ALPHABET OF ERRORS

Girls wearing these letters stood in line on the assembly platform one day of Speech Week and recited their rhymes in turn. Most of the verses were composed by Senior pupils.

A is for *and*,           A  
Overused till 'tis faint.  
The letter stands, also,  
You must see, for *ain't*.

B is for *bring*,           B  
The converse of *take*;  
Unless you are careful,  
An exchange you will make.

C is for *cute*.           C  
With an *a*, it's in place,  
For then it means shrewd,  
But of charm there's no trace.

D                           D  
*D* stands for *don't*  
And that scalawag *done*;  
*She* and *he* shun the first,  
*Have* takes the last one.

E                           E  
*E* is for *er*,  
Which is all tired out,  
For when folk are embarrassed  
'Tis never left out.

F                           F  
*F* is for *fine*,  
Which is sadly abused,  
For in place of an adverb  
'Tis many times used.

G                           G  
*G* is for *get*  
Also *getting* and *got*;  
But never say *git*,  
For right it is not.

H                           H  
*H* is the letter  
In *what*, *why*, and *where*—  
An easy omission,  
Pronounce it with care.

I                           I  
*I* is for *ing*.  
Now don't drop the *g*;  
'Tis a slovenly ending,  
You all ought to see.

J                           J  
*J* is the letter,  
For *jest*, *jist*, and *just*;  
When choosing your vowel,  
Pronounce as in *must*.

K                           K  
*K* is for *kind-a*  
That takes *rather's* place.  
Now isn't such slurring  
Of words a disgrace?

L                           L  
*L* is for *lie*  
Used often as *lay*—  
An easy mistake,  
But cast it away.

M                           M  
*M* is for *may*,  
Twin sister of *can*;  
Using one for the other  
Is under a ban.

N                           N  
*N* is for *no*,  
Which often we say  
Together with *not*—  
Beware, it means *yea*.

O                           O  
*O* stands for *off*,  
When for *from* it is used,  
And also for *of*,  
Which with *have* is confused.

P                           P  
*P* is for *p'raps*.  
For *perhaps* it must stand,  
While lazy young people  
Abound in the land.

Q                           Q  
*Q* is for *quie*,  
Which for *somewhai* is used;  
Its sense of *completely*  
Is thus much abused.

R                           R  
*R* stands for the letter  
That some say in *law*;  
It's often in *drawing*—  
Keep watch for this flaw.

S

S stands for *seen*,  
 Misused for *I saw*;  
 If you don't look out,  
 You'll be breaking a law.

T

T stands for an error  
 Most easily made;  
 When *kept* is pronounced  
 And *t* is mislaid.

U

U is for '*um*—  
 A wrong sound indeed;  
 Pronounce it as *them*,  
 Although there is speed.

V

V is for *very*,  
 But when there is hurry,  
 'Tis often pronounced  
 As if it were *vurry*.

W

W is for *was you*—  
 A shocking mistake.  
 If you'd study grammar,  
 More care you would take.

X

X is for *extry*,  
 The newsboy's loud cry;  
 But you must say *extra*  
 Lest critics say "Fie."

Y

Y is for *ya*  
 And for *yep* too, as well;  
 Why not say *yes*  
 And with Good English dwell?

Z

Z is for "*zat so*?"  
 May such clippings be few;  
 Let us honor our language,  
 Americans true.

ELIZABETH M. RICHARDSON

GIRLS' HIGH SCHOOL  
 BOSTON, MASS.

#### CONCERNING ROYALTIES FOR SCHOOL PLAYS

The increased interest in school dramatics with the consequent increase in paid public performances has given rise to a controversy over paying royalty.

Those who see no need of curtailing the net profits of a performance by paying \$5, \$10, or \$25 to the author for the use of his play maintain that it is not the intention of the author to receive royalty from a high-school audience, that the royalty is simply a safeguard against professionals, and that the author is perfectly willing to waive the royalty for the benefit of the cause. So the play is produced without permission of the author and with no payment of the obligation to him. It is of interest as well as refutation to quote here from the 1921 catalogue of Walter Baker Plays: "To save useless correspondence it must be strictly understood that no reduction can be made on account of a performance taking place for benefit of a charity or any other cause whatever."

A second method is to make a few minor changes in the text of the play, substitute another title, and so dodge the payment of royalty. This disguises the play so far as any superficial notice is concerned, and the school produces a play of strong literary value and avoids the additional expense of the royalty. Technically, perhaps, this scheme evades the demands of the copyright statute.